



THE ART GALLERY OF OLD LYME, CONN.

CHARLES A. PLATT, Architect.

An art gallery erected by a group of distinguished American painters, on the picturesque Main Street of a New England town, aptly called the "American Barbizon"

OLD Lyme in Connecticut, is on the East bank of the Connecticut River. It is about thirty-five miles East of New London. The picturesqueness of the town and its surrounding country has for many years lured the best of our American artists, many of whom have built their studios there and made Lyme their Summer home. It is now more than thirty-five years since the late Henry W. Ranger, one of our leading landscape painters first settled in this neighborhood. Following Ranger came other men, many of whom have also become famous painters.

Before proceeding to a description of Mr. Platt's admirable gallery, admirable because it exactly and artistically typifies the purpose of its erection, it may be well to write of Old Lyme and try to describe the characteristics of this fine New England town and its equally fine environment.

Years ago, when the nation was young, up and down the New England coast were many small towns whose chief industry was whaling. Sag Harbor, across the sound is one of these towns, New London another, but none could compete with New Bedford, which flourished until the discovery of

mineral oil marked the passing of the whaling fleets. Many of these prosperous families whose fortunes were the result of successful whaling voyages, sought the towns that were located along the coast where they might build their stately houses.

Many of these families came to Lyme. The most influential and perhaps the wealthiest were the Griswolds. "Boxwood" was the principal house of the Griswolds, and it stands embowered in trees but a few paces from the fine old Lyme church, said to have been originally built from designs by Sir Christopher Wren.

Lyme during the late eighteenth century was, as it is today, a village of one street. But, on this one thoroughfare the villagers of Lyme have always lavished the most affectionate care and shown the finest respect for the town's traditions.

This street is embowered by the finest growth of elms to be found in any New England town. They cast throughout the entire day in summer a grateful shade and make the many well-designed Georgian houses, with their green shutters, a vista of beauty and set forth the refinement that has always characterized New England towns.



It is on this shaded street and amidst the most picturesque surroundings that the art gallery designed by Mr. Platt has been placed. There are of course many larger galleries than this, but there are not any, more correct in their architecture, more perfect in their setting, or better adapted to the purpose of their erection.

Any gallery designed for the exhibition of pictures when the lighting both natural and artificial has not been studied will not be a success. In this small gallery, Mr. Platt has, with characteristic artistic effort, given the most painstaking study. Artists declare the lighting is perfect. An over-

head lighting has been planned, and so successfully that all trace of sunlight has been eliminated and every foot of wall space of the same exact value.

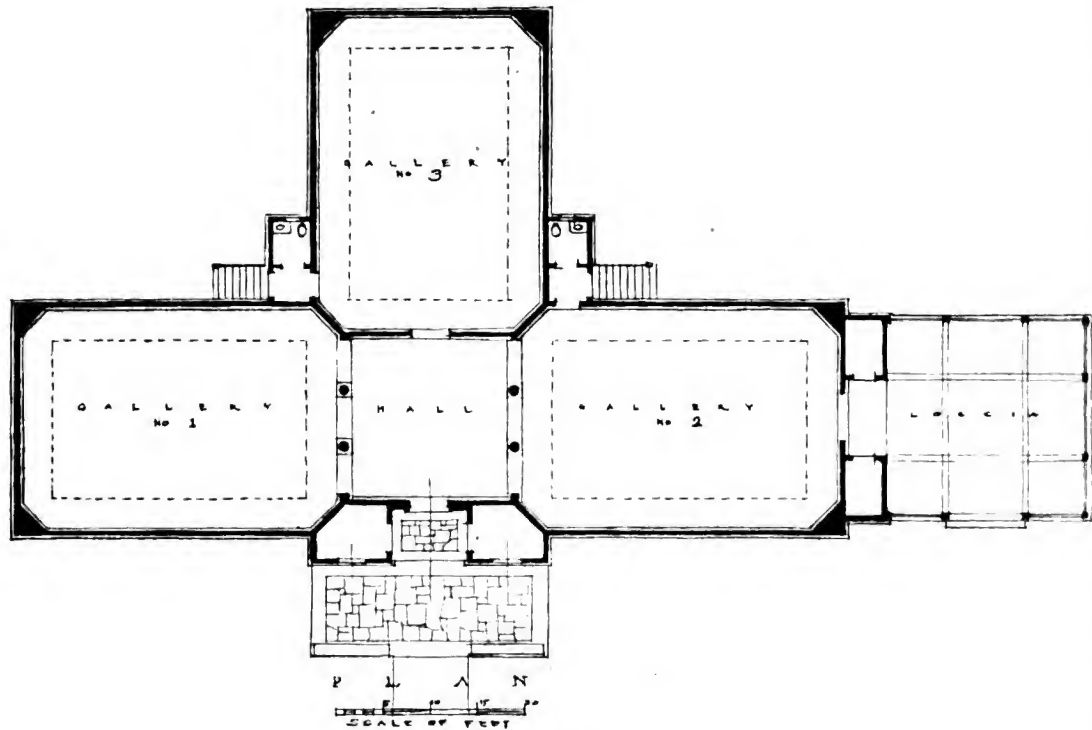
Naturally the people of Lyme take great pride in this architectural gem. Annual exhibitions to which only Lyme artists contribute have become the feature of each artistic year.

Some one has happily called Lyme "the American Barbizon." It is such in fact. Its wonderful wealth of picture making material, and that it is the home of many of our best known artists, make the simile very apt and proper.





F R O N T E L E V A T I O N



L Y M E A R T G A L L E R Y

Charles A. Platt Architect

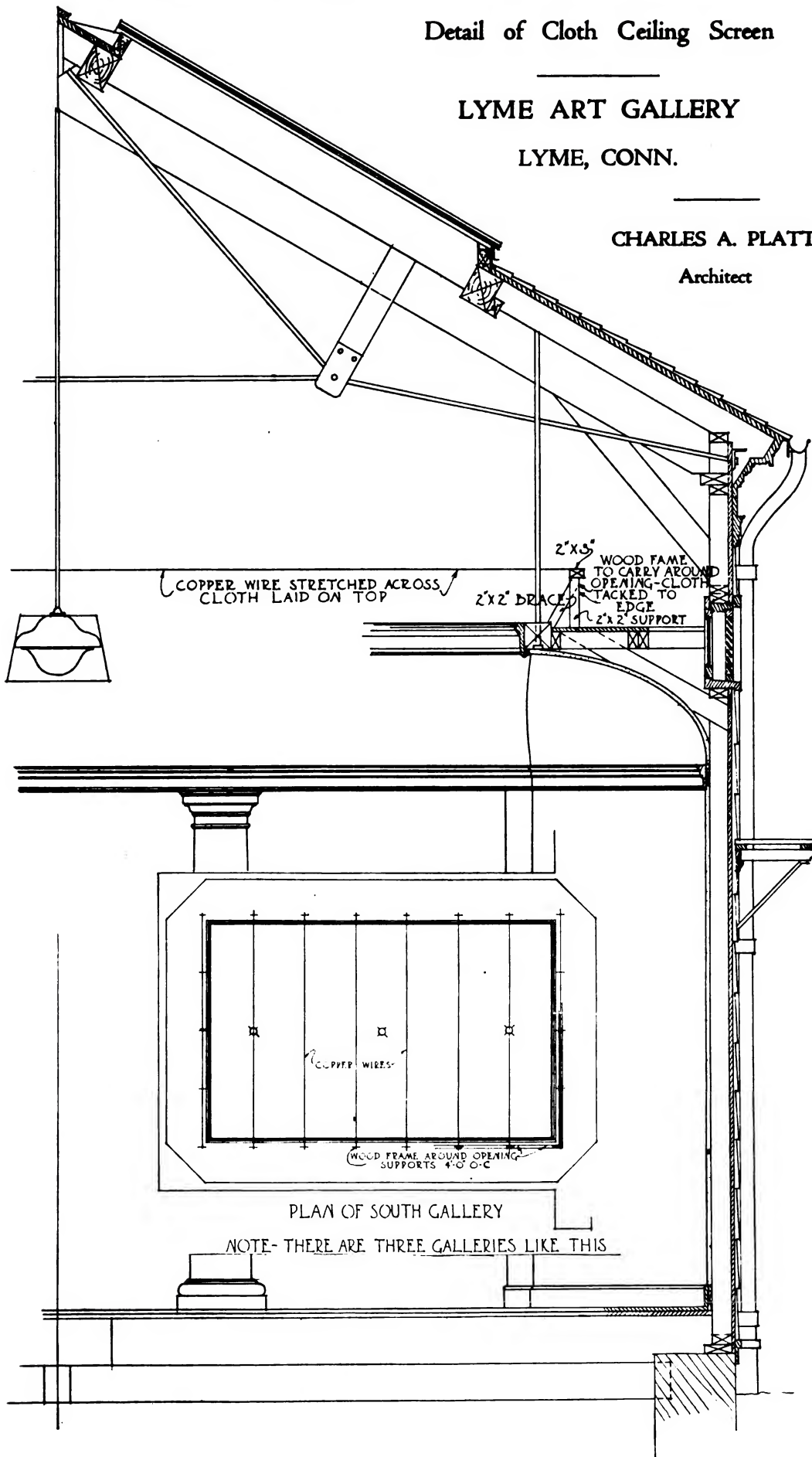
Detail of Cloth Ceiling Screen

LYME ART GALLERY

LYME, CONN.

CHARLES A. PLATT,

Architect



NOTES on the ILLUSTRATIONS

ART GALLERY, OLD LYME

CHARLES A. PLATT, ARCHITECT

A FEATURE of this gallery, shown in this issue, is its admirably arranged top lighting. In most of our modern galleries there is a place, called by artists "the morgue" where owing to poor lighting, the wall space becomes the least desirable place to hang pictures. As this space may not be left unfilled, artists await the opening reception with trepidation, fearing their canvases may have been hung in that undesirable place. There is no "morgue" in the Lyme Gallery. Every foot of wall space is equally well lighted. This is a source of satisfaction to every artist who sent pictures to the recent exhibition. The method employed to secure this desirable effect is shown in the detail drawing accompanying the article on this art gallery. The architectural excellence of this small art gallery is so apparent that further description is superfluous.

RECENT WORK FROM THE OFFICE OF ELECTUS D. LITCHFIELD & ROGERS, ARCHITECTS

S ELECTIONS from the work of the office of Electus D. Litchfield & Rogers, illustrated in this issue, will not require further description to enable the reader to appreciate its excellence.

From time to time *The American Architect* and *The Architectural Review* will seek to present details of work in place of the stereotyped

method of perhaps over-illustration of one example. It is believed the suggestive opportunities are much greater and the value more largely enhanced by presentation of a collection of good details. While, of course, it is the duty of an architectural magazine to present to its readers a review of recent commendable buildings, the practical value will be better maintained by omitting much that is believed to be extraneous and not pertinent to the complete exposition of good architecture and commendable design.

CIBORIUM IN BAPTISTRY

VOLTERRA, ITALY

A S soon as the Renaissance had taken root in Florence and had been accepted by the people with great acclaim, the details of this new style were developed quite as rapidly in the purely decorative works as in the monumental buildings. Altars, mural monuments, tabernacles, puppets and ciboria offered scope for the genius of the most distinguished artists. Lucca della Robbia (1442-1482), Mino da Fiesole (1431-1484) and Benedetto da Majano (1442-1497) excelled in this type of work. It was in work of this character that the Renaissance oftenest made its first appearance in a new center. This Ciborium from Volterra designed and carved by Mino da Fiesole in 1471 when he was forty years old is considered one of his finest works. Done in his prime of life and in good preservation at present, we can enjoy this little monument as one of the best of its kind in existence.

THE SOCIETY OF LITTLE GARDENS

Program of a Competition for the Design of a Garden Treatment for the Typical Suburban Backyard

T HE SOCIETY OF LITTLE GARDENS, of Philadelphia announces a competition in the design of a garden treatment for the typical suburban "backyard."

The purpose of the competition is to procure one or more designs which may be presented to the public to stimulate and guide the development of the out-of-doors space of the average American dwelling-house and to bring it clearly within the meaning of the word "home," now too generally limited to the space within four walls.

All students of the garden problem are invited to submit designs under the terms of this program, this invitation comprehending professional garden designers, draftsmen and students in schools of architecture and landscape design. Nor is the amateur garden lover excluded, provided only

that his ideas are presented in the technical form prescribed.

Garden design has long stood as a recognized phase of the profession of architecture, but its benefits have been restricted, by the cost of professional services, to the owners of properties of the more costly type, and have extended to the general public only through their parks and playgrounds. It is here the purpose of the Society of Little Gardens to offer to the average small house owner, without cost, an aid in the form of suggestive sketches, to be obtained through this competition. In so doing, the Society recognizes that the competitors will have rendered to the public a service of substantial value, and it therefore proposes to compensate in part for this service by the payment of an honorarium to each of the authors of